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am privately certain are also Swinburne's, but I deprecate mere conjecture, and will not name them." The evidence of Swinburne's early style is so convincing that I am willing to risk conjecture. I seem to see his hand in several, but only of one article am I positive that it must be by him. This is a notice of "Mrs. Browning's Last Poems" in the issue of March 29, 1862. Such phrase as "The impulse of her eager and rich imagination in an age of pale thoughts and weak instincts" or "The vanishing of a genuine poetic force in this languid and pallid mental world" bear Swinburne's sign manual upon them. The review contains a brief suggestive passage on the contrast between the superficiality of feeling and the profundity of imagination. Mrs. Browning, the writer says—and again the turn of thought is Swinburne's—"yields herself almost with the lashed fury of a Pythoness" to feeling; we see her on the surface of it; she seldom penetrates beneath to the sphere of imagination. A notice of Sir Henry Taylor's *St. Clement's Eve* and one of Christina Rossetti's *Goblin Market* are much in his manner; that both poets were among those whom Swinburne delighted to honor makes his authorship the more likely. I am more uncertain about two notices of Clough's work. But is not Swinburne's voice heard in the following protest, in the course of a notice of Richard Garnett's *Relics of Shelley* (in the issue of August 2), against the publication of scattered scraps of Shelley's writing?

"There is, we feel, far more pain in the sense of mutilation which such passages produce—the sense of a broken melody—than pleasure in the occasional gleam of Shelley's genius which remains there; for the breathless continuity of his song, which rolls onward to the end without rest or pause, was of the true essence of Shelley's genius, and to have shattered fragments of his music is like listening to a stammering lark."

Whether these identifications be accepted unreservedly or not, it is quite evident that in order to make his forthcoming *Bibliography of Swinburne* quite exhaustive Mr. T. J. Wise will do well to examine the columns of *The Spectator* of 1862 with the most painstaking attention.

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ONE-DOOR INTERIORS ON THE ELIZABETHAN STAGE

In a recent number of *Modern Philology* (May 1919, vol. xvii, no. 1) Mr. George Fullmer Reynolds, whose researches into the principles of Elizabethan staging are always full of interest, publishes an enquiry into "Two conventions of the Elizabethan stage." One passage of this article may serve as the text of a brief note. Mr. Reynolds writes:—

"On the Elizabethan stage, as we usually picture it, at least two doors are always visible, and when the rear stage curtains are opened at least three; but there are several scenes in Elizabethan plays in which the audience is asked to imagine that but one door leads to the stage."

Every word of this is demonstrably true, but there is an implication which is false. When Mr. Reynolds speaks of the stage "as we usually picture it," he is thinking of the reconstructions made by those who first misinterpreted and then scoffed at the direct evidence of Van Buchell's sketch of the Swan. In *The Book of Homage to Shakespeare*, I tried to show that the preponderance of evidence indicated that the tiring-house (*i. e.* tiring-room, upper stage, music-room, and so-called "hut") projected upon the stage, and was a structure of equal width from top to bottom, though in front its upper stories probably overlapped the lower. I believe, however, that I did not rightly explain Van Buchell's visible doors. De Witt had certainly attempted to show two sides of the tiring-house, as he saw them, with one door in each—that is so say, one in the front of the house and the other in the side, one opening upon the front stage and the other upon one of the lateral passages. He did not represent a third door, simply because it was on the other side of the tiring-house and could not be seen from his point of view. But Van Buchell supposed erroneously that the lower stories presented a front which stretched right across the stage, and he consequently shows us the two doors side by side.

If we ignore the modern elaborations of Van Buchell's unfortunate misconception, the convention to which Mr. Reynolds draws attention in the passage I have quoted becomes more easily intelligible. When the front stage was regarded as a room, it was easy enough to treat the one door in the front of the tiring-house as the only entrance to that room.

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ELIZABETHAN 'NOCTURNAL' AND 'INFERNAL' PLAYS

In a recently published lecture¹ Mr. W. J. Lawrence cites evidence which indicates the existence of two hitherto unrecognized types of Elizabethan drama: the 'infernal' and 'nocturnal.' He finds mention of the former in *Histrionastix* (1598?), of the latter in *Histrionastix* and in Dekker's *Seven Deadly Sins of London* (1606). Mr. Lawrence then proceeds to define the probable nature of the Nocturnal, and to list as examples of it the following plays: Haughton's *Englishmen for my Money*, Porter's *Two Angry Women of Abingdon*, the 'pseudo-Shakespearean' *Merry Devil of*

¹"Shakespeare from a New Angle," in the *Dublin Studies*, September 1919, pages 442-455.